

Hepworth-Sawyer, Russ ORCID:
<https://orcid.org/0000-0001-8266-0149> and Marrington, Mark
ORCID: <https://orcid.org/0000-0001-5404-2546> (2018) Editorial.
Journal of Music, Technology & Education, 11 (3). pp. 231-233.

Downloaded from: <http://ray.yorks.ac.uk/id/eprint/3998/>

The version presented here may differ from the published version or version of record. If
you intend to cite from the work you are advised to consult the publisher's version:
http://dx.doi.org/10.1386/jmte.11.3.231_2

Research at York St John (RaY) is an institutional repository. It supports the principles of
open access by making the research outputs of the University available in digital form.
Copyright of the items stored in RaY reside with the authors and/or other copyright
owners. Users may access full text items free of charge, and may download a copy for
private study or non-commercial research. For further reuse terms, see licence terms
governing individual outputs. [Institutional Repository Policy Statement](#)

RaY

Research at the University of York St John

For more information please contact RaY at ray@yorks.ac.uk

To cite this article: Hepworth-Sawyer, Russ and Marrington, Mark (2018) [Editorial](#). *Journal of Music, Technology & Education* , 11 (3). pp. 231-233.

EDITORIAL

RUSS HEPWORTH-SAWYER AND MARK MARRINGTON

The present issue of *Journal of Music Technology and Education (JMTE)* is devoted exclusively to articles arising from the first Music Production Education Conference (MPEC) which was held at York St John University in June 2017. The event, which focused on educational strategies for developing music production skills and the creative uses of music technology, yielded some fantastic sessions, both practical and academic. We aim to hold our second MPEC in 2020, which is intended to focus on ongoing issues specific to the music technology provision within education. Information about this event will be available in due course at www.musicproductioneducation.co.uk. The 2017 conference featured two stimulating keynote presentations, the first of which was delivered by the *JMTE*'s editor in chief, Andrew King, who set the tone of the conference with a thought-provoking discussion of the issues confronting the music production educator at the present time. The themes explored in his article are revisited here in his article, 'The (Music) Educator as Producer', which launches this edition of *JMTE*. The questions Andrew raises concerning music production education in the current HE climate, for example in regard, to the tensions between academia and industry, what ought to be taught and how ('training in but also training through music technology') and the evolving role of the music production educator going forward – will remain pertinent for some time.

Andrew's introduction to the first edition of *JMTE* Vol. 11/Issue 1 (2018), which marked the *JMTE*'s first decade, discussed the importance of the journal as an important forum for what we do as educators. It is therefore fitting that in this tenth anniversary year professor Carola Boehm, together with Russ Hepworth-Sawyer, Nick Hughes and Dawid Ziemba have provided a timely update to Boehm's original article, 'The discipline that never was: Current developments in music technology in higher education in Britain', which appeared in the inaugural issue of *JMTE* Vol. 1/Issue 1 (2007). Reporting on the shifts in music technology provision in the United Kingdom higher education sector, they observe that in spite of a decade's passing, much of the provision is similar, although there have of course been some changes in name, with some strands or brands disappearing from the marketplace altogether. Surprisingly, it is music technology, and not music production that now dominates. Our expectations prior to the conference were that the latter would have been the case! The second keynote speaker at the MPEC event was professor Rob Toulson, whose article makes a number of interesting observations regarding the adaptation of long-established educational theory to a relatively new educational subject, and the benefit of its appropriation for the needs of the modern student in contemporary higher education. In particular his article discusses the subconscious application of Bloom's well known Taxonomy to the world of music production and its effect.

Alayna Hughes is an artist and technologist whose work straddles the line between technology and performance and in particular is concerned with new practices emerging from innovation in musical interface design. Hughes' article, focusing on the Music Maker, concerns the juxtaposition of the hacker community with music technology, and specifically within education. She explores both the Maker and Hacker movements before analyzing current pedagogical trends (linking nicely with Boehm et al.), highlighting in particular the prioritization of aspects of traditional audio and sound production and arguing for a greater emphasis on the art of exploring technology. Alayna concludes

her piece with a discussion of current technological advances and their potential application to music production pedagogy. Daithí Kearney and Adèle Commins explore the experiences of music production students working within traditional music from Ireland. Reporting on their experiences in guiding and educating students working with traditional music artists, the authors explore the elements and findings from this experience with some surprising outcomes. These included the ‘positive outcome [...] that provided [...] the staff the opportunity to ensure teaching and research with mutually informed with [...] relevant research activities’ for the students.

In contemporary audio climates, where there are clearly more roles for live sound engineers than studio engineer roles, David Carugo explores the notion of ‘elevating student sound engineers into responsible work experience roles at live music events’. In his discussion he offers observations on student perceptions of work experience, providing some honest insight into the outcomes. The piece develops a well reasoned argument for the work experience person to gain flying time, so to speak, where they ‘fly solo’ in their chosen field. Together these articles can provide only a snapshot of the wide range of perspectives that the first MPEC was able to successfully synthesize. However they suggest that there is both a rich seam of research to be mined in forthcoming events and indicate that a forum of this nature is likely to be highly beneficial to academics who wish to demarcate an area of enquiry concerning the relationship between pedagogy and practice within the music production/technology field in the future. Finally, we would like to extend our thanks to Andrew King for his support and guidance in bringing the current edition to publication.

CONTRIBUTOR DETAILS

Russ Hepworth-Sawyer is a professional mastering engineer and currently a part time senior lecturer of music production at York St John University. Russ, alongside his professional career has formerly taught at London College of Music, Leeds College of Music and Rose Bruford College. Russ has written several titles for Focal Press and Routledge and edits their Perspectives on Music Production series. Since 2013, Russ alongside other academics has run the Innovation in Music conference series and proceedings books in addition to the more recent Music Production Education Conference (MPEC). Russ is currently undertaking doctoral study at Leeds University on audio mastering education.

Mark Marrington trained in composition and musicology at the University of Leeds (M.Mus., Ph.D.) and is currently a senior lecturer in music production at York St John University. He has previously held teaching positions at Leeds College of Music and the University of Leeds (School of Electronic and Electrical Engineering). Mark has published chapters with Cambridge University Press, Bloomsbury Academic, Routledge and Future Technology Press and contributed articles to British Music, Soundboard, the Musical Times and the Journal on the Art of Record Production. His research is currently focused on digital technologies in music creation and production – principally digital audio workstations – and their role in shaping contemporary popular music practice. Other interests include music production practice and songwriting, music technology pedagogy, the contemporary classical guitar and British classical music in the twentieth century.